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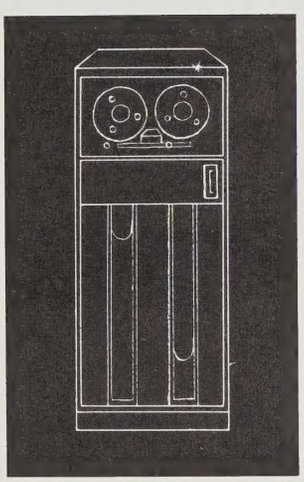
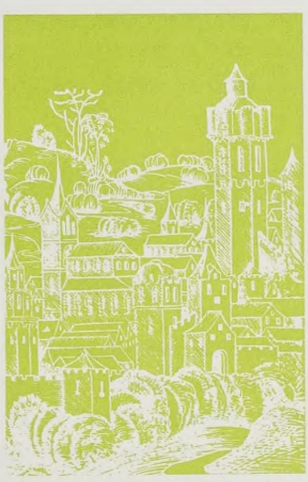
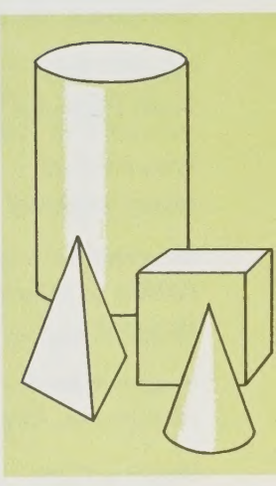
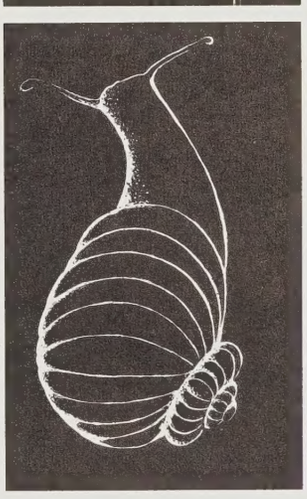
Educational Television Series 1968-69

Teachers' Guide





Language Arts

JUNIOR AND INTERMEDIATE DIVISIONS

Creative Writing

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

LANGUAGE ARTS
Junior and Intermediate Divisions

CREATIVE WRITING

10 programs, 20 minutes each.

General Introduction

Program One
The Young Writer 3

Program Two
With the Eye of a Photographer 3

Program Three
The Senses; the Emotions 4

Program Four
From the Inside Out 5

Program Five
Imagination and Viewpoint 5

Program Six
Writing to Inform, to Comment and Persuade 6

Program Seven
Wordpower, Rhythm and Rhyme 6

Program Eight
Writing Stories 7

Program Nine
Writing a Play 7

Program Ten
Writing for the Eye: Scripts for Television & Film 8

Please address comments and questions to:
Assistant Superintendent,
Humanities,
Education Section,
E T V Branch,
1670 Bayview Avenue,
Toronto 17.

INTRODUCTION

This series of programs is entirely motivational in character. It is designed to stimulate an interest and enthusiasm in writing by providing an overall view of the writing field, as well as some concrete suggestions for the young writer.

The series is suitable for Grades 5-8. Since it is obviously impossible to meet the needs of every class within such a wide range of age, ability, and interest, the success and effect of the programs will depend in large measure on the work taken up afterwards in the classroom. It is hoped, therefore, that teachers and students alike will view the programs in this light, selecting and adapting for subsequent discussion and activity those aspects which are most relevant to their individual interests and needs.

The series falls naturally into two parts. The first five programs are concerned with motivating an interest in writing by showing what there is to write about. The theme here is that a writer writes best about what he knows, and the viewers are encouraged to consider their own experiences as the best material for creative writing. A sharpened observation, an awareness of the senses and emotions, the use of one's memories and imagination, and the establishment of a point of view, are all considered as part of the writer's 'tools in trade'.

The second part of the series maintains this theme, but deals more specifically with certain kinds of writing. The titles for these programs are self-explanatory.

The host for this series of programs is the Toronto artist, John Gould. Wherever it has seemed applicable, an analogy has been made between the role of the writer and the role of the artist, with the emphasis on the fact that the writer uses words to convey his message and feelings in the same way as an artist uses pencil and paint.

Since these programs are intended to be motivational, few specific suggestions have been made for class activities prior to telecast. It is hoped that the range of post-viewing activities will be adapted to the needs of the particular viewing class.

An accompanying series of three programs has been developed for teachers. Its aim is to offer practical assistance to teachers and to promote confidence in the teaching of creative writing. Illustrations are drawn from children at work in the classroom.

The series is one of ten in the Department's Professional Development programming and is listed on the schedule under the title "Creative English." Though it follows the student programming by several weeks, teachers will find it valuable supporting material for work in creative writing.

PROGRAM 1

THE YOUNG WRITER

The purposes of this introductory program are first; to show a young writer in action, in the hope that viewers will identify with him and perhaps follow his example, and second; to indicate that the subjects for creative writing are to be found around us in our everyday lives.

PROGRAM CONTENT

The host of this series, artist John Gould, introduces Jimmy Ewaschuk, a young writer, who is constantly finding something to write about in his local downtown neighbourhood. He keeps a pad handy and jots down rough notes about the interesting and unusual people, places and events he sees. Sometimes he works on these notes to produce a polished story, article or poem, but often his notes are purely for himself and his own interest.

Jimmy gives brief examples from his notes, before explaining in detail how he found the basis of a good story in an incident that had occurred near the local park. The incident, a robbery at the corner store, was watched by a little old lady, whom Jimmy often met in the park. Jimmy turned this situation into a mystery by making the old lady disappear, and eventually put himself into the story to solve the mystery. He explains, however, that he could have written about this incident from several viewpoints, and so altered the theme. The viewers are challenged to think for themselves of different solutions to the mystery.

The program ends with the host reminding the viewers that it should be as easy to write as it is to talk, because there is so much to write about if only they begin to look for subjects in the people, places and situations around them.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Class discussion of questions like the following would prepare students to watch for some of the writing clues the program offers:
   a. What do you like to write about?
   b. Why are such topics easy for you to write on?
   c. What topics do you find difficult?
   d. What are some of the purposes of creative writing?

SUGGESTED POST-VIEWING ACTIVITIES

1. Take the class on a trip around the school grounds, block or nearby park. Have the students jot down a few appropriate words or phrases which describe the interesting or unusual sights they see.
2. On return to the classroom, pairs or small groups could discuss their notes and consider which incident might be developed into a story.
3. If interested, the class could (1) develop a story from their own observations or (2) choose an interpretation and point of view to conclude Jimmy's story.

PROGRAM 2

WITH THE EYE OF A PHOTOGRAPHER

The aim of the program is to encourage students to use their eyes — to observe, as if with the eye of a camera, and to

notice the details which can make writing interesting to a reader.

PROGRAM CONTENT

The program opens with comments from children on the details they notice in a series of still photographs. The host introduces the basic analogy of this program — just as life forms the photographer's subject, so people, places, and situations form the subject matter for the creative writer. To illustrate this we join another young writer, Kelli Murphy, who uses her daily journey on a school bus as a subject for her writing.

The analogy is continued when it is shown how a still photo stops action, allowing a more detailed examination of a slice of life. A film, however, shows life as it really is, "on the run." The creative writer, like the photographer, must have a sharp eye — he must view the whole scene, and then focus on the interesting details which show promise for a story. As an example, the camera goes first to observe at Toronto International Airport. The roving camera eye shows the overall picture, the long shot view, moves in for medium shots and then zooms in to close-ups as interesting details of people, places, and situations become apparent. The host indicates how the writer can use his imagination to develop his observations into an original story line.

In order to show that there is just as much to observe in a quiet country scene as there is in a busy, urban setting, the program concludes with a camera's view of Kelli Murphy as she makes her way home from school, allowing the viewers to see the long, medium and close-up shots and encouraging them to look for interesting details. A brief reference is made to how sound can influence our perception.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Bring a selection of still photographs of people, places, and things. Ask the students to describe orally what they see and to select details which could lead to an interesting story.
2. To sharpen observation, an attempt might be made to guess the scene that preceded each still photo and predict the scene that might follow it.

SUGGESTED POST-VIEWING ACTIVITIES

1. Discuss the use of long shot, medium and close-up views in writing. Ask the students to look in their classroom, school yard, and surrounding neighbourhood for interesting long shot views, from which they can select details that would make interesting writing. The children could make notes.
2. If some members of the class have cameras, their photographs might be discussed.
   - as "stop-action" stills
   - as a "life-on-the-run" series

   Interesting words and phrases could describe the views — perhaps original stories could be developed from them.
3. Those students who are interested, could write a description or short story from the scenes shown at the airport.
4. The students could find and read good descriptions by well-known authors of people, places, and situations where the writer has obviously been using the "eye of a photographer".

PROGRAM 3

THE SENSES; THE EMOTIONS

The purpose of this program is to show that the creative writer must have a heightened awareness of all that is around him. He must be conscious of the underlying effect of all the senses in what he observes, and recognize emotional overtones.

PROGRAM CONTENT

In order to make his readers see and hear, taste, touch and feel what he is writing about, a writer needs to be aware of all the senses. Film clips illustrate how most people have only a superficial awareness of their environment and a short visit to a ball game attempts to stimulate the viewers' consciousness of their surroundings.

A good writer also holds his reader's interest by arousing his emotions. The writer, therefore, must be aware of emotional overtones surrounding people, places, and situations. Brief examples are given, including a ride on a subway car to look for signs of emotion which may indicate how people feel. Finally the viewers are invited to continue a short story which evokes the senses, the emotions and the imagination as Kelli Murphy explores an old barn on a rather dark and gloomy day.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Before the program begins, encourage discussion about the senses and the emotions, asking students to describe, as precisely as they can, how certain things (e.g. in the classroom) sound, taste, feel etc. and what feelings they themselves have on particular occasions.

SUGGESTED POST-VIEWING ACTIVITIES

1. Students could bring into the classroom objects that stimulate a sensory awareness. A vocabulary list of apt and precise descriptive words could be developed as these are described by the students in pairs or small groups.
2. The class could listen to suitable records and try not only to describe certain sounds but also to estimate their effect in giving a complete picture of the surroundings. What scenes do they imagine from these sounds? One such record is "A Day in Algonquin Park" Vol. II, Federation of Ontario Naturalists, Edwards Gardens, Don Mills, Ontario.
3. Students could mime or act various emotional feelings (e.g. anger, fear, sadness) or situations.
4. The students might find, mount, and describe pictures of people and settings that express emotions or atmosphere.
5. Start a collection, or record good writing selections which show awareness of the senses and the emotions. The opening paragraph of Charles Dickens' "Great Expectations" might serve as a good example to read to the class.

6. Write an end to the story of Kelli Murphy's visit to the barn.

PROGRAM 4

FROM THE INSIDE OUT

The aim of this program is to show that a writer's personal feelings are often reflected in his writing and that when the writer cares deeply about the subject matter, his writing is usually more successful.

PROGRAM CONTENT

The host makes the point that a writer must be interested in his subject matter if he hopes to interest his reader. The writer must therefore search for a suitable subject, and if he feels strongly about something, then his feelings will come across to the reader. The host invites the viewers to move inside the writer's world, to understand his thoughts, ideas, feelings and emotions. Using his own sketches as an example, the host illustrates how he has conveyed his feelings and his ideas about the people and places he has seen through the medium of his art.

Similarly the writer uses words and he must not be afraid to reveal his own emotions if his writing is to sound sincere. The host continues to explain how the real subject of any piece of creative writing is often the writer himself. The writer's feelings are often conveyed through the words and actions of a character created by the writer. The writer may even put himself into the story. However, in order to write about other people in this way, the writer must first have a thorough understanding of himself.

The program ends by showing how personal memories and experiences often form the basis for creative writing. An incident that formed one of Jimmy Ewaschuk's memories is dramatized and the host explains how the word "If", when applied to any one memory, however ordinary, can develop new material for creative writing.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Consider the title of the program — What do the children think it means? What do they expect the program to be about?

2. Ask the students why they prefer to write about some subjects rather than others.

SUGGESTED POST-VIEWING ACTIVITIES

1. Reappraise the title of the program in the light of what has been seen.

2. Ask the children what they feel strongly about, what they like or dislike. In what way might these feelings influence their writing?

3. "Know Yourself". Ask the class to write about themselves, considering first their weak characteristics.

4. Students might prefer to create a character based on someone they admire or someone they dislike — remembering that everyone has both good and bad traits. They could consider in what situation they would place this character, and how he would react.

5. The students could "dig" in their own goldmine of memories for subjects for creative writing. They could list the vivid ones and indicate the lines on which a story could develop if they applied "If" to change a character, the setting or the situation. Some students might like to write their stories.

6. The children could apply "If" to Jimmy's memory and complete the story.

PROGRAM 5

IMAGINATION AND VIEWPOINT

The aim of the program is to show first, that a creative imagination still has its roots in real life and second, that the point of view, or vantage point, of the writer affects what he writes.

PROGRAM CONTENT

The program opens with a short dramatic sequence based on imaginary ideas that could have made a story from Jimmy Ewaschuk's memory. The host considers these ideas and how they arose from the application of the one word "If" to the situation. He emphasizes, however, that true creativity has its roots in real life, and a graphic montage of drawings from "Alice in Wonderland", "Gulliver's Travels" and "The Hobbit" illustrates how these make-believe worlds, while completely original, contain reflections of the true world. Thus, to make an imaginative story seem real, a writer must make his characters act and feel like real people.

The second part of the program again makes use of a ball game to illustrate how one's point of view can affect what one sees and feels and, therefore, what one writes. The pitcher, for example, would have a different story from that of the batter or the umpire. A writer has to decide on his point of view before he begins writing, and must remember as he tries to stimulate his reader, that his writing is only as good as his words.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Review the ideas of the class for Jimmy's story.

2. Discuss what the class feels is meant by the word "Imagination".

SUGGESTED POST-VIEWING ACTIVITIES

1. Some classes might like to read or reread, "Alice in Wonderland" by Lewis Carrol, "Gulliver's Travels" by Jonathan Swift or "The Hobbit" by J. R. Tolkien and discuss the elements of pure imagination and real life within them.

2. Some students might like to "invent" and write about a fantasy world of their own. They should be able to explain which features they felt were based on real life and which were completely original.

3. The idea of viewpoint could be discussed in the classroom — individuals sitting in different positions could explain how they view the scene.

4. In groups, or as a class project, stage a soccer, hockey or any kind of game that

will provide different points of view, as illustrated in the baseball game on the program. The children should understand that the purpose of the activity is to reveal different observations and feelings, and, therefore, the game may be stopped occasionally to show this. Afterwards the participants could write about the game and it is hoped the different points of view will be clearly shown.

5. The children could look in the novels they are reading for different viewpoints and how the writer occasionally changes his viewpoint.

PROGRAM 6

WRITING TO INFORM, TO COMMENT AND PERSUADE

The aim of this program is to consider those elements of expository writing which inform, comment and persuade.

PROGRAM CONTENT

The program opens with the host examining a daily newspaper. Three different approaches to the subject of sealing in the S. Lawrence are shown: the reporter writes to inform, giving only the facts, the columnist comments on the facts, the editorial attempts to persuade readers to adopt its views on the facts. Similar approaches are seen in letters to the editor, and advertisements. The importance of the right word and the right approach in writing for radio is considered, and reference is made to the writing of criticism and reviews.

The host suggests that, as they plan their own newspapers and magazines, the viewers should consider carefully which approach is best suited to the particular subject matter. In conclusion, the viewers are invited to write about the case of needy and starving children, experimenting with various of the approaches shown in the program.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Discuss the various ways in which we are exposed to information, commentary and persuasion in mass media today, and the effect of each on us.

SUGGESTED POST-VIEWING ACTIVITIES:

1. Examine newspapers and magazines for their styles of writing. Which is effective? Why?

2. Follow the suggestion at the end of the program to experiment with these approaches to writing in articles about needy children.

3. Groups could listen to various radio stations, and study newspapers and magazines, in order to identify the approaches used in giving information, in making comments, and in commercial advertising. Evaluation should be an important part of the resultant discussion.

4. Individuals or groups could experiment with writing for the radio, using tape-recorders as the medium. The class could judge which "radio station" used words to their best advantage, creating vivid pictures as well as flowing sound.

5. The class could start a newspaper or magazine "assigning" various reporters to different types of writing.

6. The use of letters and diaries as a form of writing could be considered.

PROGRAM 7

WORDPOWER, RHYTHM AND RHYME

The aim of the program is to stimulate both an awareness of words and the writing of poetry.

PROGRAM CONTENT

The program opens with a short film clip of the late Martin Luther King Jr., and a consideration of the power of words: words that paint pictures, stimulate the senses and set fire to the imagination. A writer needs an ear, or feeling for words, and the viewers are invited to think of the pictures which 'flood' their minds when they hear or see certain words. The host then considers poetry and how the poet, in particular, is affected by the quality of words. Songs by a folk singer are used to indicate elements of rhythm, and the host suggests that an easy way to begin writing poetry is to write new words to the rhythm of a favourite song. Rhythms found in the sounds and sights of everyday life are considered, as well as simple rhyme patterns. Finally, emphasis is put on the poet's attempt to find imaginative images and pictures. Examples of images using similes and metaphors are illustrated.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Ask the students to give examples of their favourite words. Why are these words appealing?

2. Ask the students to bring a selection of their favourite poems to the class, so they may use them for purposes of illustration and evaluation after the program.

SUGGESTED POST-VIEWING ACTIVITIES

1. Following a general discussion of the program, the children could experiment with their own feelings for rhythms. A guitarist or pianist might be of assistance here. Various records, selected especially for their particular rhythms, could be interpreted through hand clapping or creative movement.

2. In groups, the children could read either their own poems, or those of favourite poets, and evaluate their use of word power and pictorial image. They could also examine and clap out the rhythms of effective words, phrases and verses.

3. The class could experiment with writing poems in standard forms, such as haiku or limerick, and then freer forms, using more imagery. Those children who find poetry 'difficult' should be encouraged to write "poetic statements" of just one or two lines, where the sound and rhythm of the sentence make poetry.

4. Depending on the age, ability, and interest of the class, the teacher could further an understanding of the terms simile and metaphor.

5. Following a suggestion in the program, the children could write new lyrics to the rhythm of their favourite records, or write an original lyric for a friend to put to music.

6. Some children might like to try their wordpower in public speaking – thirty second speeches, where the choice and rhythm of words support the sense. The connotation of words in slogans and commercial lyrics might also be considered.

PROGRAM 8

WRITING STORIES

The aim of this program is to expand an interest in writing stories by indicating their various characteristics and lines of development.

PROGRAM CONTENT

The beginning of the program is designed to emphasize that a good story, full of atmosphere, interest or excitement, is written to be told. We have been listening to stories almost from birth;a story telling session at a day-camp is illustrated. The story teller establishes the setting and opening action of an Indian legend and returns later in the program to complete the story.

The host considers briefly the substance of short stories—animal stories and stories about people: what happens when certain people are brought together at a particular place. Julius Caesar's classic, "I came, I saw, I conquered" is used as an illustration of how short a story can be and yet contain the necessary beginning, middle and end. Film segments, and selected excerpts from novels are used to illustrate some examples of the type of conflict that often forms the essence of a short story. Reference is made to Man vs. Environment, Man vs. Man, Man vs. Himself. In conclusion, ways to end a story are shown and the importance of an interesting opening re-emphasized.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Discuss with the class the variety of subject matter for short stories, e.g. adventure, science-fiction, mystery, family, historical fiction, etc.

2. If the content of the program, as outlined above, seems too advanced for the class, a simple discussion on 'conflict' or 'struggle', with reference to current events, school situations and favourite stories, might be of value.

SUGGESTED POST-VIEWING ACTIVITIES

1. The class could experiment, for fun, with very short stories like that of *Julius Caesar's,* "I came, I saw, I conquered."

2. An oral evaluation of favourite stories could determine their underlying conflicts, and the methods by which authors arouse interest at the beginning and satisfy curiosity at the end.

3. Groups of students could write their own stories, using actual ideas presented in the program. Individuals could tell their stories to the rest of the group for evaluation. Some children might like to emulate the story-teller in the program, by writing and telling stories to younger children either at school or at home.

4. More experienced writers could experiment with the novel form.

PROGRAM 9

WRITING A PLAY

The aim of the program is to show that many elements of good story-writing are found also in the writing of a play,where, however, the natural emphasis is on dialogue and action.

PROGRAM CONTENT

The program is set in a theatre, where a small group is in rehearsal for a play written by a young author. The rudiments of writing for the stage are seen through the medium of the play itself and through the conversation between the host and the playwright. We see how the playwright, like the author of fiction, has to plunge his audience into the action at the very beginning, and lead it to expect something will happen, only to surprise it with something else. However, the playwright writes dialogue and action, remembering that the audience receives information only from what people say or do. Characters also are revealed through the situation and what is said. Therefore, when he writes dialogue, the playwright must always think of what is going on at the same time, i.e. what action goes with what words. The importance of building up to a climax and the problems of developing a weak central character are also discussed.

The play used to demonstrate the above points revolves around a simple theme – the disruption of family life when an unwelcome visitor comes to stay. In connection with this play, reference is made to the writing of stage directions.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Discuss with the class the respects in which writing a play resembles the writing of a story, and the respects in which it will differ.

SUGGESTED POST-VIEWING ACTIVITIES

1. Discuss the problems of characterization, and plot development in the play in the program.

2. Ask the class to write the dialogue and dramatize a short chapter or scene from a favourite story. These scenes could be acted.

3. Some students might like to try writing an original play. Others could experiment with the ideas that were presented on the program and rewrite that play, or a variation on that particular theme.

4. Encourage the class to listen, noting the different ways people speak in different situations. Students might try to capture some of these in monologues which could be delivered orally for class evaluation.

5. Read and act short plays, evaluating them in the light of what has been learned from the program.

PROGRAM 10

WRITING FOR THE EYE: SCRIPTS FOR TELEVISION AND FILM

The aim of this program is to complement the current interest of schools in the making of films and film strips, by providing background and suggestions for `Writing for the Eye'.

PROGRAM CONTENT

The program opens on a studio set where the host introduces the viewers to creative writing for film and television. He explains that a writer for film and television writes words to be turned into pictures and to indicate how this is done the script for the opening of this program is shown: the "written pictures" are on the left side of the page, and the narration on the right.

The host emphasizes that in order to write the best pictures or shots, the writer must first understand what the camera can do. A short scene edited from `The Merchant of Venice' is presented, with different shots being selected in order to demonstrate this. It is more important for viewers to understand the `cutting' or selection of shots than the actual Shakespearean dialogue. Thus we see that the writer can lead the eye of the audience. The host suggests that the viewers can practise this for themselves by mentally putting frames around what they see and breaking down scenes into shots. Short film sequences from football games, silent movies, and the game `Charades' remind the viewers that in writing for the eye, actions speak louder than words. Finally a commercial for milk illustrates how the pictures tell the story, music and sound effects set a mood or atmosphere, and the accompanying narration complements, or works for, the picture.

SUGGESTED PRE-VIEWING ACTIVITIES

(Some of these are indicated in the program itself.)

1. The students could take one of their own stories and break it down into a television script, i.e. write the selected picture sequence on the left hand side of the page in capital letters, with the appropriate narration exactly opposite, on the right hand side. The following excerpt from the original program script may serve as an example:

CUT TO CLOSE-UPS OF WORDS ON THE PAGES OF THE BOOK.	Words to be read silently and to ourselves.
CUT BACK TO HOST.	Or sometimes —
HE TURNS THE PAGES OF THE	aloud and to others.
BOOK AND BEGINS TO READ.	(HOST READS SHORT PASSAGE FROM CLASSIC NOVEL OR STORY: ABOUT FOUR OR FIVE SENTENCES. SOMETHING EXCITING.)
HE CLOSES THE BOOK PUTS IT DOWN —	Here is another book.
AND PICKS UP ANOTHER ONE —	A script. A script of a play.
A THINNER BOOK, A PLAY.	It is also filled with words, But it has a different purpose, as we discovered last week. It can be read. But it is written to be performed. Words turn into action and dialogue.
CUT TO WIDE SHOT OF THE HOST.	Now we come to another type of script.
WITH CAMERA, CUE CARDS ETC.	Words that are turned into pictures and images,
IN THE FOREGROUND. HE PUTS	or words that accompany pictures or images.
DOWN THE BOOK AND PICKS UP	All the words that are written for films and
A REEL OF FILM.	television, where the camera is a partner in
CUT TO CLOSE SHOT OF THE	the creative process.
CAMERAMAN SHOOTING THE HOST.	
BIG CLOSE-UP OF LENS AND EYE	
OF THE CAMERAMAN.	

2. Divide the class into small groups which either interact in pairs or take turns at performing in front of the class. The first group mimes a scene that should contain some definite action. The second group discusses the story, and breaks it down into a shot or picture list using the terms referred to in the program, i.e. long, mid, close-up, wide and reaction shots. Narration could be added and the different scripts evaluated in terms of effective film or television. The groups then change function..
3. Individuals, pairs or small groups could write commercials, experimenting with the effect of words for the picture. In art lessons, a storyboard could be made, i.e. the series of pictures in sequential order.
4. Some students might like to write a

script for a film or television program that would advertise their school, community, town or city. They would need to consider and select the best shots for their theme, put them into a meaningful sequence and write an appropriate narration. (If facilities are available and it is at all possible, great stimulus would be given if any of these scripts were actually made into films, or film strips with tape-recorded narration.)

5. The students could evaluate their favourite TV programs by turning off the sound in order to determine if the story was told in the pictures rather than the dialogue or narration.

LANGUAGE ARTS – Junior & Intermediate Divisions
CREATIVE WRITING 10 programs, 20 minutes each

Prog. No.	CBC* 9:50-10:10 9:10-9:30	CBLT 9:40-10:00	CHCH 9:25-9:45	CKCO 9:30-9:50	CJOH 9:50-10:10	CBOT 9:10-9:30	CKLW 10:30-10:50
1	OCT. 16 MAR. 27	OCT. 16 MAR. 27	OCT. 16 MAR. 27 – 9:45-10:10	OCT. 17	OCT. 17	MAR. 27	OCT. 24
2	OCT. 23 OCT. 21 APR. 3	OCT. 23 APR. 3	OCT. 23 APR. 3 – 9:45-10:10	OCT. 24	OCT. 24	APR. 3	OCT. 31
3	OCT. 30 OCT. 23 APR. 10	OCT. 30 APR. 10	OCT. 30 APR. 10 – 9:45-10:10	OCT. 31	OCT. 31	APR. 10	NOV. 7
4	NOV. 6 APR. 17	NOV. 6 APR. 17	NOV. 6 APR. 17 – 9:45-10:10	NOV. 7	NOV. 7	APR. 17	NOV. 14
5	NOV. 13 APR. 24	NOV. 13 APR. 24	NOV. 13 APR. 24 – 9:45-10:10	NOV. 14	NOV. 14	APR. 24	NOV. 21
6	NOV. 20 MAY 1	NOV. 20 MAY 1	NOV. 20 MAY 1 – 9:45-10:10	NOV. 21	NOV. 21	MAY 1	NOV. 28
7	NOV. 27 MAY 8	NOV. 27 MAY 8	NOV. 27 MAY 8 – 9:45-10:10	NOV. 28	NOV. 28	MAY 8	DEC. 5
8	DEC. 4 MAY 15	DEC. 4 MAY 15	DEC. 4 MAY 15 – 9:40-10:00	DEC. 5	DEC. 5	MAY 15	DEC. 12
9	DEC. 11 MAY 22	DEC. 11 MAY 22	DEC. 11 MAY 22 – 9:40-10:00	DEC. 12	DEC. 12	MAY 22	DEC. 19
10	DEC. 18 MAY 29	DEC. 18 MAY 29	DEC. 18 MAY 29 – 9:40-10:00	DEC. 19	DEC. 19	MAY 29	JAN. 9

*Note: 9:10-9:30 is the time of the repeat broadcasts on CBC network.

CREATIVE WRITING